Stolen Art Alert

Volume 2 Number 8
October 1981

The *Stolen Art Alert* is published ten times a year by the International Foundation for Art Research.

Veteran Art Thief Is Arrested Again

Milton Avery, Moon over Dunes. Recovered after Charles Richmond's arrest in Chicago.

Charles Robert Richmond, 48, a man who was arrested in 1975 by FBI agents in connection with a rash of New York gallery thefts, has been caught in Chicago after a similar binge. Richmond specializes in sleight-of-hand thefts, done during business hours. He has been able to secrete small items even when under close observation from the gallery staff. Richmond's arrest in New York followed a campaign by the Art Dealers Association to identify him and bring him to justice. On March 28, 1975, he was seen on Madison Avenue by a dealer, who called the FBI. A team of agents responded immediately, and within the hour he was arrested leaving a gallery from which he had lifted several objects without being detected.

In 1975, Richmond was convicted of four counts of larceny for the theft of a Western landscape by Albert Bierstadt, a self portrait by Milton Avery, a bronze, *La France,* by Aristide Maillol, and a painting by Henri Fantin-Latour. He served four concurrent six-year terms at the federal penitentiary in Atlanta, without parole.

Continued p 3 col 1

US-Peruvian Agreement on Cultural Property

An agreement between the United States and Peru was signed on September 15, 1981, which will considerably reduce the ease with which Americans can import antiquities and other cultural property from Peru. The Executive Agreement does not alter existent U.S. law, but it does commit the United States to help Peru recover stolen cultural property.

The agreement is patterned after a treaty effected between the United States and Mexico in 1970, which has been responsible for the negotiated return of numerous items of Mexican cultural property. The new Executive Agreement stops short of the US-Mexico treaty, in that it does not allow the US Attorney to enter litigation on behalf of the foreign government. Further, the new provision does not affect domestic prosecutions, in that it makes no effort to define what can be considered "stolen" under Peruvian law. This could be an important issue, since a broad interpretation of the Peruvian antiquities protection statutes could effectively cut off importation of valuable cultural property, as has been the case with Mexican material since the ratification of the US-Mexican treaty in 1970 and the passage in 1972 of a very strict Mexican antiquities protection law.

According to Frances Armstrong, a lawyer at the State Department, the new agreement is expected to have the practical effect of discouraging imports from Peru, at least until the Peruvian laws are better understood. Last June, customs agents in this country were directed to refer to regional investigations officers all requests for information about importing Pre-Columbian art and antiquities from Latin American countries. It can be expected that more formal customs directives will follow.

Ms. Armstrong described three ways in which the Executive Agreement might be used:

1. In the instance of a customs violation in importing Pre-Columbian cultural property, where forfeiture is appropriate, the agreement would assure the return of the objects in question to Peru (under normal circumstances, property forfeited to customs might be sold at auction);
2. In a situation (similar to U.S. v. McClain) where a criminal prosecution has taken place under the National Stolen Property Act and cultural property has been recovered, the Executive Agreement could assure the prompt return of the objects to Peru;
3. In some situations where no formal intervention is appropriate, the State Department will nevertheless perform an advisory role in helping Peru to protect its cultural heritage.

Agreement between The Republic of Peru and The United States of America for the Recovery and Return of Stolen Archaeological, Historical and Cultural Properties

The Republic of Peru and The United States of America,

Recognizing the importance of protecting the cultural heritage of the Americas,

With the mutual desire to encourage the protection, study, and exhibition of properties of archaeological, aesthetic, historical or cultural importance, and

Desirous of increasing the cooperation between their respective law enforcement authorities for the recovery and return of objects of outstanding artistic or historic merit when stolen,

Have agreed as follows:

Over

Article I

1. The Parties undertake individually and, as appropriate, jointly (a) to facilitate the circulation and exhibition in both countries of archaeological, historical and cultural properties in order to enhance the mutual understanding and appreciation of the artistic and cultural heritage of the two countries; (b) to deter illicit excavations of archaeological sites and the theft of archaeological, historical or cultural properties; and (c) to stimulate the discovery, excavation, preservation and study of archaeological sites and materials by qualified scientists and scholars.

2. As used in this Agreement, "archaeological, historical and cultural properties" mean:

(a) art objects and artifacts of the pre-Columbian cultures of the two countries, including architectural features, sculptures, pottery pieces, metalwork, textiles and other vestiges of human activity, or fragments thereof;

(b) Art objects and religious artifacts of the colonial periods of the two countries, or fragments thereof; and

(c) Documents from official archives of federal, state, or municipal governments or their instrumentalities for the period prior to 1920;

that are, pursuant to the laws of the respective Parties, the property of federal, state, or municipal governments or their instrumentalities or of religious organizations on whose behalf such governments or instrumentalities may act.

Article II

1. Each Party shall inform the other of thefts of archaeological, historical or cultural properties of which it has knowledge when it has reason to believe that the objects stolen are likely to be introduced into international trade. In doing so, it shall furnish sufficient descriptive information to enable the other Party to identify the objects. Upon receipt of such information, the other Party, through its customs organization or otherwise as appropriate and with the assistance of the informing Party, shall take such action as may be lawful and practicable to detect the entry of such objects into its territory and to locate such objects within its territory. If the other Party locates objects which appear to meet the description of those reported stolen, it shall provide the informing Party with all available information concerning their location and the steps which would have to be taken to secure their return, assuming that it can be demonstrated that they have been stolen.

2. At the request of the other Party, each Party shall employ the legal means at its disposal to recover and return from its territory stolen archaeological, historical and cultural properties that have been removed from the territory of the requesting Party.

3. Requests for the recovery and return of specific archaeological, historical and cultural properties shall be made through diplomatic channels. The requesting Party shall furnish, at its expense, documentation and other evidence necessary to establish its claim to the archaeological, historical or cultural properties.

4. If the requested Party obtains the necessary legal authorization, it shall return the requested archaeological, historical or cultural properties to the persons designated by the requesting State. If, however, it fails to achieve such authorization, it shall do everything possible to protect the legal rights of the requesting Party and facilitate its bringing a private action for return of the property.

5. The Parties, through the posting of signs, distribution of pamphlets or such other means as either may select, shall endeavor fully to inform persons entering or leaving their territories of the laws of each of the Parties with respect to archaeological, historical or cultural properties and of any specific procedures or requirements established by the Parties in relation thereto.

Article III

All expenses incident to the return and delivery of an archaeological, historical or cultural property shall be borne by the requesting Party.

Article IV

This Agreement shall enter into force upon signature. It may be terminated by either of the Parties thirty days after that Party transmits written notice of intention to terminate to the other Party.

DONE AT Lima, this 15th day of September, 1981, in the Spanish and English languages, both texts being equally authentic.

The *Stolen Art Alert* is published ten times a year by the International Foundation for Art Research.
ISSN 0197-0208.

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Recoveries

Continued from p 1 col 1

It would appear that Richmond arrived in Chicago shortly after his release from Atlanta. In May 1981, a series of thefts occurred that displayed a method similar to Richmond's. To the thief's misfortune FBI agent Robert Spiel, who had participated in the 1975 arrest, was now stationed in Chicago. He identified the thief and provided the police with a description that allowed them to pick him up on the street in July 1981.

Richmond has been convicted of the theft of a still life by Maurice Utrillo from Wally Findlay Gallery, a landscape by Milton Avery from Richard Gray Gallery, the theft of a bronze bust and a small landscape from St. Albus Gallery, and two other unimportant works. He has been sentenced to a five-year term in the Illinois State Penitentiary at Stateville, which should keep him out of circulation until 1986.

Dr. Wagner Convicted

Dr. Kurt Wagner, a Los Angeles plastic surgeon and collector of modern French prints, pled guilty to charges of receiving stolen property from the home of Sheik Mohamed Al-Fassi and was convicted on August 11th. The insurance fraud charges against Wagner (see *SAA*, Mar/Apr 81) were dropped in return for his guilty plea. On October 15th, Wagner was sentenced to three years' probation and 300 hours of community service, and fined $5000.

Paintings

CHAGALL, Marc. Lovers' Heads, and Two Bouquets and a Couple (*SAA*, Mar/Apr 81, nos 21-2).

LEGER, Fernand. Circus Horses and Clowns, and Four Circus Figures (*SAA*, Mar/Apr 81, nos 24-5).

OSTADE, Adriaen van. Slaughtering a Pig in a Courtyard (*SAA*, Jul 81, no 9).

RENOIR, Pierre Auguste. Portrait de Nini Lopez (*SAA*, Nov 80, no 21) and Rochers de l'Estaque (*Index of Stolen Art/1977*, no 77.137).

RUBENS, Peter Paul. Triumph of Constantine (*SAA*, Jan/Feb 81, no 15).

Prints

LAURENS, Henri. Seated Figure, and Seated Figure Holding a Stylized Lyre above his Head (*SAA*, Mar/Apr 81, nos 11718).

SMITHSON, Robert. Island of Broken Glass (*SAA*, Jan/Feb 81, no 57).

Sculpture

HEBALD, Milton. Gatepost Sphinx (*SAA*, Jul 81, no 1).

PHILADELPHIA TOBOGGAN CO. Four Carrousel Animals (*SAA*, Jun 81, no 33).

Miniatures and Objects of Art

Fifteen objects stolen from the Musée Jacquemart-André, Paris have been recovered (*SAA* Jan/Feb 81 nos 111-13, 115, 117, 119-21, 127, 130-31, 136, 138-9, 143). The remaining miniatures and boxes are still missing.

Silver

Augsburg Covered Silver Goblet (*SAA*, Jul 81, no 82).

Antiquities

Egyptian, 21st Dynasty. Horus Child God and Priest Praying. Stolen from the Louvre Museum, Paris, Dec 79 (*SAA*, Feb 80, nos 75-6).

In this issue:

The silver head of a woman by John Held Jr. (see no 52) turned up in New York City last summer, nearly forty years after it was stolen from the artist. But the gallery to which the piece was offered did not recognize it as a stolen item, and the sculpture was not recovered.

According to Margaret Held, the artist's widow, Ms. Reilly of Graham Gallery reported that a man had brought the figure into the gallery, wanting to sell it and saying it was by John Held Jr. The piece was not typical of the artist's work and its signature was invisible under tarnish. The asking price was high, and Ms. Reilly declined the piece. Later Ms. Reilly told Mrs. Held about the incident, not knowing that a theft had taken place in 1942 from the artist's home. When Mrs. Held sent Ms. Reilly a photograph of the stolen sculpture, she said it was the same as the one she had been offered.

The fourteen modern prints stolen in Chicago (see page 7) disappeared in an armed robbery from the home of a private art dealer. The robbers responded to the dealer's classified advertisment about the prints. They visited the dealers's residence and viewed the works, then returned an hour later, forced their way into the house, bound the inhabitants, and stole the artworks. Although none of the works are illustrated in this issue, they are well documented, and the owner believes he could identify them.

The Department of Anthropology at Princeton University has reported the theft of twenty ethnographic objects from its collection. The theft took place on September 1, 1981. Ten of the items are Northwest Coast American Indian artifacts; the remaining pieces are from New Guinea and the Trobriand Islands (see nos 74-83).

Stolen Objects Fine Arts

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

Paintings

American, 19th Century

1 BLAKELOCK, Ralph A. (1847-1919). Boat on Water. Oil on board. 10.2 × 15.2 cm. Signed l/r. 81.322.19. Carmel, Ca. 11 Oct 81.

2 BLAKELOCK, Ralph A. (1847-1919). Nymphs in a Forest. Oil on board. 20.3 × 12.1 cm. Signed l/l. 81.322.11. Carmel, Ca. 11 Oct 81.

3 BLAKELOCK, Ralph A. (1847-1919). Woods at Dusk. Oil on board. 23.5 × 16.5 cm. 81.322.13. Carmel, Ca. 11 Oct 81.

4 BLAKELOCK, Ralph A. (1847-1919). Woods with a Lake and Boat. Oil on board. 15.2 × 22.9 cm. Signed l/r. 81.322.12. Carmel, Ca. 11 Oct 81.

5 MURPHY, J. Francis (1853-1921). Rural Landscape. Oil on canvas. 15.2 × 30.5 cm. Dated: '91. Farmhouse in distance, grey sky. 81.322.6. Carmel, Ca. 11 Oct 81.

6 RITSCHEL, William (1864-1949). Still Life. Oil on canvas board. 20.3 × 25.4 cm. 81.322.10. Carmel, Ca. 11 Oct 81.

7 RITSCHEL, William (1864-1949). Woods with a Stream in Winter. Oil on canvas board. 39.4 × 49.5 cm. 81.322.9. Carmel, Ca. 11 Oct 81.

8 WALDO, Samuel Levitt (1783-1861). Vermont Gentleman. Oil on canvas. 72.4 × 90.2 cm. 81.322.14. Carmel, Ca. 11 Oct 81.

American, 20th Century

9 GWYNN, Woody. The Hitchhiker. Oil on canvas. Approx 152.4 × 76.2 cm. Male hitchhiker with his back to the viewer, a bed roll on his back. 81.317. Houston, Tx. 23 Apr 81.

10 HELLER, Dorothy. Kether, 1970. Acrylic on canvas. 63.5 × 53.3 cm. Title on stretcher frame. *81.326.2. New York, NY. 9 Apr 79.

11 HELLER, Dorothy. The Winged Rebus, 1977. Acrylic on paper. 101.6 × 35.6 cm. Marked on back l/l corner: no 41-77. *81.326.1. New York, NY. 9 Apr 79.

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12 SILBER, Maurice (b 1922). Sailboats. Eleven watercolors on Arches paper. Eight measure 38.1 × 55.9 cm, one is 30.5 × 45.7 cm, and two are 45.7 × 61 cm. All are sig[illegible]' and stamped on back to indicate th[illegible] rights are reserved by the artist. Painted in a variety of styles ranging from realistic to abstract. 81.318.1-11. Fresh Meadows, NY. 21 Jun 81.

Belgian, 19th Century

13 BAHIEU, Jules G. (fl 1885-95). Chickens and Farmhouse. Oil on canvas. 19.7 × 24.8 cm. 81.322.18. Carmel, Ca. 11 Oct 81.

14 DIERCKX, Pierre Jacques (1855-1947). At the Orphanage. Oil on canvas. 64.8 × 80 cm. Signed. *81.310. New York, NY. 28 Sep 81.

15 MARCKE, Emile van (1779-after 1838). Noonday. Oil on canvas. 38.1 × 54.6 cm. Signed l/l. Cows by a boat and wagon. 81.322.15. Carmel, Ca. 11 Oct 81.

16 MARCKE, Emile van (1779-after 1838). Cows in a Field. Oil on canvas. 54.6 × 41.9 cm. Signed l/l. 81.322.16. Carmel, Ca. 11 Oct 81.

Dutch, 20th Century

17 DONGEN, Kees van (1877-1968). On the Boulevard, 1877. Oil on canvas. 38 × 31 cm (including frame). Signed and dated l/l. Two women wearing hats and coats, one wearing a fur boa, beside a kiosk advertising the Folies Bergères. Dominant color is blue. *81.261. Duisburg, Federal Germany. 13 Apr 81.

English, 19th Century

18 NAYSMITH, Patrick. Landscape with Mill. Oil on wood. 31.7 × 41.3 cm. Signed and dated l/c: Pat. Naysmith, 1828. *81.255. Baton Rouge, La. Summer 81.

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Flemish, 16th Century

19 BRUEGHEL, Jan, the Elder (1568-1625). Madonna and Child. Oil on copper. 28 × 24 cm. *81.265.1. Basel, Switzerland. 4 Jul 81.

French, 19th Century

20 HENNER, Jean Jacques (1829-1905). Portrait of a Red-haired Woman. Oil on board. 40.6 × 31.1 cm. Signed u/l. Half-length portrait of a nude woman with shoulder-length hair. *81.322.5. Carmel, Ca. 11 Oct 81.

21 HENNER, Jean Jacques (1829-1905). Profile of a Young Girl. Oil on canvas. 40.6 × 31.8 cm. Signed l/l. Dark background. 81.322.4. Carmel, Ca. 11 Oct 81.

22 HENNER, Jean Jacques (1829-1905). Reclining Nude in a Landscape. Oil on board. 21.6 × 26 cm. Signed l/r. 81.22.8. Carmel, Ca. 11 Oct 81.

23 LEPINE, Stanislas (1835-92). Sunset over a River. Oil on board. 11.4 × 24.1 cm. Signed on stretcher. *81.322.7. Carmel, Ca. 11 Oct 81.

French, 20th Century

24 DUFY, Jean (1888-1964). People Riding Horses in a Park. Oil on canvas. 22.9 × 32.4 cm. Signed l/r. 81.322.2. Carmel, Ca. 11 Oct 81.

25 DUFY, Jean (1888-1964). Racetrack. Oil on canvas. 45.7 × 53.3 cm. Signed l/r. Racehorses with jockeys in a frieze across the lower portion of the painting. Spectators crowd the middleground. Background is a hilly landscape. *81.322.1. Carmel, Ca. 11 Oct 81.

26 LAURENCIN, Marie (1885-1956). Portrait of a Young Girl. Oil on canvas. 26 × 21.6 cm. Signed l/r. Bust portrait of a girl with flowers in her hair. 81.322.3. Carmel, Ca. 11 Oct 81.

German, 15th Century

27 The Nativity. Oil on panel. 78 × 61 cm. Panel is wormeaten in its lower section, has split, and is held together by two strips of wood. *81.258. Lezignan-Corbières, France. 22 May 81.

German, 16th Century

28 Upper Rhine Region, ca 1500. Triptych. On pine panel. 53.5 × 53.5 cm closed. Exterior of left panel shows St. Bernard holding the dead Christ; exterior of right shos St. Agnes with a small nun kneeling beside her. Inside, the center panel shows Virgin with saints and cherubs; the left panel depicts the Annunciation; the right shows St. Ann holding Christ and the Virgin Mary in her arms. *81.265.2. Basel, Switzerland. 4 Jul 81.

German, 20th Century

29 THOMKINS, André. Sleepingpunkelisa. Watercolor. 10 × 9.5 cm. Titled l/l, signed and dated l/r: AT.80. *81.270. Berlin, Federal Germany. 19 Jun 81.

Italian, 17th Century

30 MARTINELLI, Giulio (d 1631). Assumption of the Virgin. Oil on canvas. 230 × 130 cm. *81.267.2. Bassano del Grappa (Venezia), Italy. 30 Nov 80.

31 MARTINELLI, Giulio (d 1631). Madonna and Child with St. Bassiano and St. Anthony the Hermit. Oil on canvas. 230 × 130 cm. *81.267.1. Bassano del Grappa (Venezia), Italy. 30 Nov 80.

Russian, 19th Century

32 KANDINSKY, Vassily (1866-1944). Landscapes (two). Oil on board. Approx 30.5 × 40.6 cm. 81.320.1-2. Santa Monica, Ca. Summer 81.

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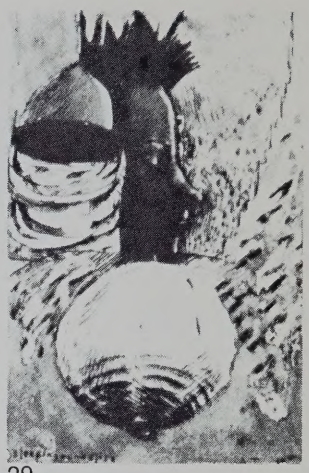
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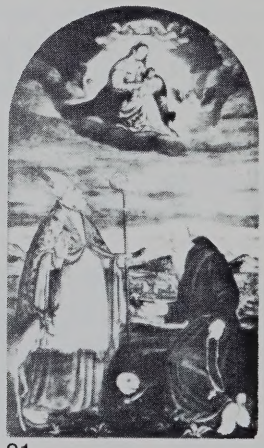
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Prints and Drawings

American, 19th Century

33 PENNELL, Joseph (1860-1926). Albert Hall, London. Etching. 20.3 × 26.7 cm. Signed in pencil l/c. Ref: Wurth no 267. 81.325.10. Chicago, Il. 11 Oct 81.

34 PENNELL, Joseph (1860-1926). St. Paul's from the Temple Stairs, London. Etching. 16.5 × 20.3 cm. Ref: Wurth, no 13. 81.325.11. Chicago, Il. 11 Oct 81.

American, 20th Century

35 FRANCIS, Linda. Untitled, 1978. Black chalk on BFK paper. 69.9 × 10.7 cm. 81.314. New York, NY. 1981.

French, 19th Century

36 BEURDELEY, Jacques (1874-1940). Road through a Village, 1896-99. Etching. 16.5 × 24 cm. Signed in the plate and in pencil at l/r. Blind stamp of Sagot Publishers, Paris at l/r. No 36.50. 81.325.1. Chicago, Il. 11 Oct 81.

37 BUHOT, Felix (1847-98). The Little Hunter, 1890. Lithograph. 26.7 × 36.2 cm. Signed in the stone and in crayon at l/r. A rare proof copy. Estate stamp on reverse: FB in a circle. Ref: Bourcard 181. Gray-green ink. 81.325.3. Chicago, Il. 11 Oct 81.

38 GAUGUIN, Paul (1848-1903). Menu Tahitien. Pochoir. 25.4 × 20.3 cm. No 62/75. Estate stamp in blue ink at l/r: PG/Cachet de Vente. Ref: Huyghe, p 71. Colored in watercolor. On reverse is an explanation of why Gauguin created the menu, written in longhand in ink. Printed posthumously in 1912. 81.325.4. Chicago, Il. 11 Oct 81.

39 PISSARRO, Camille (1830-1903). The Plow, 1901. Lithograph in four colors. 15.3 × 25.4 cm. Signed in l/r with gray ink stamp: C. Pissarro. Second state. Ref: Delteil no 194. Illustration for a book of which 300-500 copies were printed. 81.325.9. Chicago, Il. 11 Oct 81.

40 PISSARRO, Camille (1830-1903). Le soldat barbu. Pencil drawing. 14 × 7.6 cm. Signed with estate stamp C.P. (Lugt 61e). 81.325.13. Chicago, Il. 11 Oct 81.

41 SIGNAC, Paul (1863-1935). L'homme au cheval. Watercolor and graphite. Signed in pencil l/r. Man on horseback, with a sketch of a horse's head on reverse. 81.325.8. Chicago, Il. 11 Oct 81.

42 TOULOUSE-LAUTREC, Henri de (1864-1901). Clemenceau à Busk, 1898. Lithograph. 14 × 15.3 cm. Signed in the stone l/l: T-L. Proof for an edition of 380 on Arches and 25 on Japon paper. Ref: Delteil 245, Adhémar 250. An illustration for Au Pied du Sinai by Clemenceau. 81.325.5. Chicago, Il. 1 Oct 81.

French, 20th Century

43 BONNARD, Pierre (1867-1947). Daphnis and Chloe, 1912. Lithograph. 15.9 × 14 cm. From an edition of 250. Commissioned by Ambroise Vollard. Ref: CRM No 95. Greenish-blue ink. 81.325.2. Chicago, Il. 11 Oct 81.

44 LAURENCIN, Marie (1885-1956). Still Life with Flowers. Lithograph in four colors on Japon paper. 33 × 28 cm. Signed in the stone at l/r and in pencil at l/r margin. Marked E.A. Fren. 81.325.12. Chicago, Il. 11 Oct 81.

45 RENOIR, Pierre Auguste (1841-1919). Portrait of Louis Valtat, 1904. Lithograph. 20.3 × 30.5 cm. Signed in the stone. Published posthumously by Vollard. Ref: Delteil no 38. 81.325.6. Chicago, Il. 11 Oct 81.

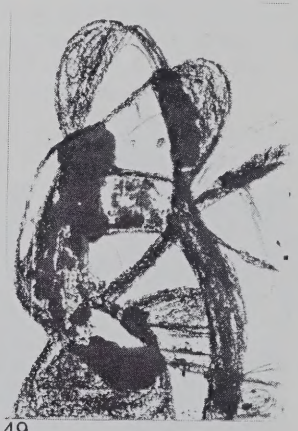
46 VILLON, Jacques (1875-1963). Petite Nude in a Rocking Chair, 1907. Etching and aquatint. 15.9 × 23.5 cm. Signed in pencil. Rare trial proof in pristine condition. Ref: Auberty and Perussaux no 122, Ginestet and Pouillon E no 186. 1.325.7. Chicago, Il. 11 Oct 81.

Spanish, 20th Century

47 DALI, Salvador (b 1904). Homage to Picasso, 1976. Lithograph. No 116/250. Picasso wears laurel leaves and a cape. 81.325.14. Chicago, Il. 11 Oct 81.

48 DALI, Salvador (b 1904). Lincoln in Dalivision. Mixed media graphic: etching, lithograph, and intaglio. Nos 30/50 and AP 40/50. 81.316.8-9. Honolulu, Hawaii. Summer 81.

49 MIRO, Joan (b 1893). Homage to Sakharov, 1981. Black crayon on grey cardboard, 28 × 22 cm. Inscribed u/l: Homage to Shakharov. Dated u/r:'11.II 81. *81.321. New York, NY. Spring 81.



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Sculpture

American, 20th Century

50 FROMAN, Ann. Ruth and Naomi. Bronze on beige travertine base. 45.7 × 20.3 cm. Signed and copyrighted '77. No 3/9. *81.256.1. Stanfordville, NY. Summer 81.

51 FROMAN, Ann. Sarah with Abraham and Isaac. Bronze on beige travertine base. 35.6 × 25.4 cm. Signed and copyrighted '76. No 6/9. *81.256.2. Stanfordville, NY. Summer 81.

52 HELD, John, Jr. (1889-1958). Portrait of Gladys, 1930s. Silver. Approx h 35-40 cm. Signed. *81.313. Clinton, Ct. Missing since 1942.

French, 11th Century

53 Notre Dame des Bruyères. Polychromed wood. H 60 cm, wt 3 kg. Madonna with Jesus standing on her left knee. *81.271. Castelnaudary (Aude), France. 23 Jul 81.

French, 18th Century

54 Virgin and Child. Polychromed wood. H 95 cm, wt 20 kg. Base of statue marked: Jesus-Maria. *81.269. Damazan (Lot et Garonne), France. 8 Jun 81.

French, 19th Century

55 St. Waast and his Bear. Polychromed wood. H 95 cm. *81.264.2. Estrée-Wanin (Pas de Calais), France. Jul 81.

56 Virgin and Child. Polychromed wood. H 102 cm. *81.264.1. Estrée-Wanin (Pas de Calais), France. Jul 81.

Italian, 16th Century

57 Grotesque Man's Head. Bronze. 18 × 11 cm. Decorated the railing at the Zecca Palace, Venice. *81.268. Venice, Italy. Dec 80.

Spanish, 20th Century

58 DALI, Salvador (b 1904). Moses. Hand-molded wall sculpture with silver patina. Seven identical pieces missing: nos 117-122 and 125/750. 81.316.1-7. Honolulu, Hawaii. Summer 81.

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Decorative Arts

Clocks, Watches

59 BREQUET á Paris. Pocket Watch, 1771. Three white enamel dials for time of day, day of the week, and month of the year. *81.323. Fire Island, NY. 8 Apr 81.

Enamels

60 French, 13th Century. Reliquary: The Martyrdom of Thomas á Beckett. Wood, covered with enameled and gilded copper. 13.5 × 10.5 × 7 cm. The front shows a horse before a background of stylized branches; the back shows the murder of Beckett while he conducts a mass; the top section shows the saint on his deathbed and the saint in an aureole with an angel on either side. Each end shows the saint, standing, against an enameled background of disks and rosettes. *81.260. Le Vigean (Cantal), France. 24 Jan 81.

Liturgical Objects

61 FAVIER, F. (Lyons, France.). Chalice and Paten, 1839. Silver-gilt. H 29.7 cm. *81.266.2. Narbonne (Aude), France. 26 May 81.

62 French, 19th Century. Chalice and Paten, 1819-38. Silver. H 32 cm. Made in Paris. *81.266.1. Narbonne (Aude), France. 26 May 81.

63 Italian, 18th Century. Chalice. Silver. H 22 cm, diam at base 12 cm. Ribbed and knopped stem with foot of shaped and raised reverse curves, with a similar decoration around the base of the plain, flaring cup. *81.259.1. Seo di Stenico (Trento), Italy. 16 Sep 80.

64 Italian, 18th Century. Chalice. Silver. H 24 cm, diam at base 14 cm. Rococo style with base decorated with shells and raised spirals, and an undulating border of convex and concave curves. *81.259.2. Seo di Stenico (Trento), Italy. 16 Sep 80.

65 Italian, 18th Century. Cross. Silver. 92 × 44 cm. Ornate and heavily carved with the standing Virgin and Child at the center on one side and the Crucified Christ on the other. At the end of each arm is a relief figure representing four Apostles on one side and the four Evangelists on the other. *81.262. Imer (Turin), Italy. 12 Sep 80.

61 62

63 64

66

66 Spanish, 18th Century. Chalice and Paten. Silver-gilt. H 24 cm. *81.266.3. Narbonne (Aude), France. 26 May 81.

Silver

67 CAFE, William (London, England). Candlesticks (pair), 1759. Silver. H 25.4 cm, base 11.4 cm square. Marked on corner of base: REI. Marked near top of shaft with a lion in a square. Four markings on the bottom: lion, crowned king's head, D and WC. Shell design on corners of base, removable cups for wax. 81.324.7a-b. Keene, NH. 15 Aug 81. *Reward.*

68 KIRK, Samuel and Son (Baltimore, Maryland, 19th c). Bowl. Silver. H 15.9 cm, diam 20.3 cm. Marked on back: S. Kirk and Son/11 oz. Goblet shape with rose and leaf design in relief on base and bowl. 81.324.4. Keene, NH. 15 Aug 81. *Reward.*

69 LEWIS, Harvey (Philadelphia, Pa, 19th c). Pitcher. Silver. H 14.6 cm. Stamped twice on bottom: H. Lewis. Pedestal base, fern design, ribbed rim. 81.324.6. Keene, NH. 15Aug 81. *Reward.*

70 ROGERS AND BROTHERS (Waterbury, Ct). Salad Prongs, 1882-1902. Silver. L 14 cm. Marked: Rogers and Bro A.I. Three-fingered claws. *81.324.2. Keene, NH. 15 Aug 81. *Reward.*

71 SHREVE STANWOOD AND CO. (Boston, Ma). Bowl, 1876. Silver. H 7.6 cm, diam 14 cm. Marked on bottom: Shreve Stanwood and Co., Boston. Monogrammed: C on one side; 1876 on the other. Two stag heads on opposite sides of the bowl. *81.324.5. Keene, NH. 15 Aug 81. *Reward.*

72 WALLACE, R. AND CO. Spoons (five), 1835. Silver. L 15.2 cm. Marked: 1835 R Wallace. *81.324.1a-e. Keene, NH. 15 Aug 81. *Reward.*

73 VAN CLEFF AND COMPANY (Germany). Grape Scissors. Silver. L 16.5 cm. Marked on blade: Van Cleff and Co Germany. Marked on handle: Sterling. *81.324.3. Keene, NH. 15 Aug 81. *Reward.*

American Indian

74 HAIDA INDIANS. Frontlet. Wood. H 20 cm. Masklike object with heads of two bears one above the other. Copper eyebrows and iridescent haliotis shell eyes. *81.327.1. Princeton, NJ. 1 Sep 81.

74

75 HAIDA INDIANS. Grease Dishes (two). Wood. L 33.7 cm each. Carved in the form of a seal. 81.327.4-5. Princeton, NJ. 1 Sep 81.

75

76 TLINGIT INDIANS (Northwest Coast). Dish. Horn of mountain sheep. 12.7 × 20.7 × 18 cm. Numbered on bottom: DMM/600. Each end is carved to represent the head of an animal holding a man in its mouth. Eyes filled with haliotis shell. *81.327.2. Princeton, NJ. 1 Sep 81.

76

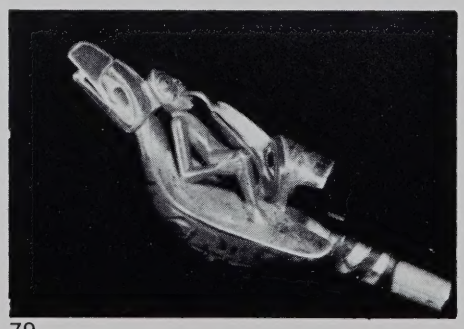
77 TLINGIT INDIANS (Northwest Coast). Grease Dish. Wood. L 23.8 cm. Angular carving in the form of a seal. Fluted interior. *81.327.6. Princeton, NJ. 1 Sep 81.

77

78 TLINGIT INDIANS (Northwest Coast). Raven Rattle. Unpainted wood. 11 × 29.5 × 9.6 cm. Raven body with hawk face and feet on belly. Reclining shamen tongue-tipping beak of bird head on back. *81.327.3. Princeton, NJ. 1 Sep 81.

78

79 TLINGIT INDIANS (Northwest Coast). Raven Rattle. Painted wood. L 34 cm. Raven body, hawk face, belly with small frog, and on back a recumbent man tonguing the beak of a bir head. *81.327.8. Princeton, NJ. 1 Sep 81.



79

80 TLINGIT INDIANS (Northwest Coast). Spoon. Horn of mountain goat. 25.6 × .4 cm. Made from two pieces of horn. Handle finely carved and pierced with five totemic figures. *81.327.7. Princeton, NJ. 1 Sep 81.

80

81 TLINGIT INDIANS (Northwest Coast. Spoon. Horn of mountain sheep or goat. Handle with totemic carving and inlaid with haliotis shell. 81.327.9. Princeton, NJ. 1 Sep 81.

82 TLINGIT INDIANS (Northwest Coast). Spoon. Horn of mountain goat. Added handle with totemic carving. Damaged by silverfish. 81.327.10. Princeton, NJ. 1 Sep 81.

Oceanic

83 Papua New Guinea. Implements (eleven). A collection of wooden objects including six spoons, a spatula, comb, penis gourd, and a carved nut. 81.327.11-20. Princeton, NJ. 1 Sep 81.

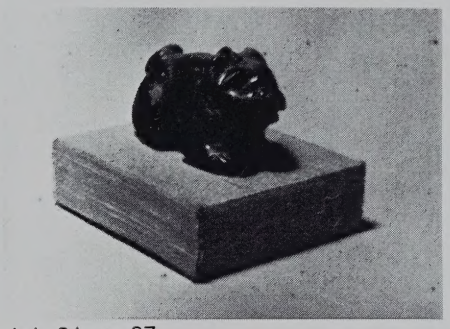
Oriental Art Addendum

Tibetan

84 Tanka of Rigdzin Terda Lingpa and His Ancestors, ca 1714. 66 × 45.7 cm. Shows Rigdzin Terda Lingpa, lama and teacher (d 1714) surrounded by his spiritual ancestors. On reverse are the lama's handprints in gold. *81.315. Darjeeling, India. May 65.

84

The following photographs illustrate the Pre-Columbian works that were stolen in Minneapolis, Mn and appeared in the July 81 *Stolen Art Alert*, nos 87-92.



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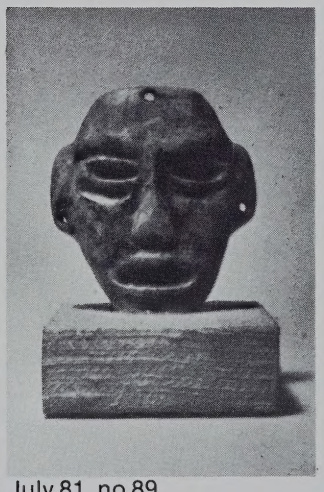

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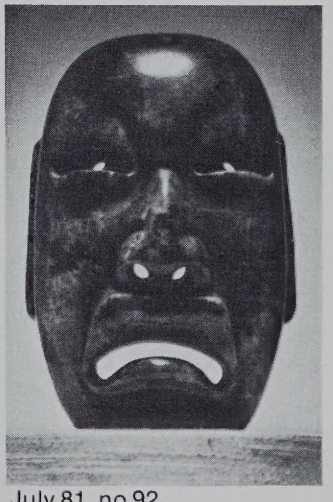
July 81, no 91



July 81, no 92

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Owners Sought

A. Van Dyck, Portrait of Adam de Coster, oil on panel, 24.5 × 19 cm. Seized in Stockholm, Sweden along with several pieces of jewelry.

Two polychromed wood figures, St. Joseph, h 103 cm and St. Catherine of Siena, h 99 cm. Discovered in Federal Germany.

Anyone with any information about the owners of these objects may write or call IFAR. 212/879-1780.